THE WISCONSIN ARCHITECT

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A CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS

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Editor's Swan Song

With this issue, the Hunts say good-bye to The Wisconsin Architect.

Leigh Hunt conceived the idea of the magazine back in 1932 as a mouthpiece for the State Association and the Wisconsin Chapter of The American Institute of Architects, and has been its publisher throughout the twenty-two years. In 1942 he became both Editor and Publisher.

The magazine has encountered some financially lean years. Truthfully, it has never seen signs of affluence, but always has managed to keep its head above water. However, during the depression and with the start of World War II, it was deemed wise to suspend publication temporarily. Then began the every-other-month publishing and shortly, back to normal of monthly publication.

In 1942, Elizabeth Scott Hunt, former newspaper woman, joined the "staff" with the glorified title of Managing Editor, but as a matter of fact, became a one-man City Room, Advertising Department and Mailing Room.

In 1951 Leigh Hunt, who had served as President and Secretary-Treasurer of both the Wisconsin Chapter of The American Institute of Architects and the State Association of Wisconsin Architects, was asked as an accommodation to the Board to serve as Secretary-Treasurer of the Wisconsin Architects Association. Thereafter, he was elected to the Board and to the same office until February of 1954 when he stated that he did not wish his name to be placed on the ballot and would accept no further office. Simultaneously, the Hunts, between themselves, determined to give up the magazine as soon as it was feasible.

At the request of the New Board, he agreed to continue serving for at least three months until his successor had been named. In June the Board elected Fritz von Grossmann, Secretary-Treasurer. Also, the Board secured the services of N. J. Russell, Jr., as Public Relations Counsel and Consultant in Organizational Matters.

The Hunts, long since weary from the years of duty, then concluded that the time was ripe for turning over the magazine to the Board of the Wisconsin Architects Association. They would have liked terminating publication with the August issue, but agreed to publish the September number.

This September issue is woefully late, but unquestionably with the enthusiasm of new blood the magazine will not only have a dead line, but a fresh outlook. Also, it is hoped that with Mr. Russell's taking over as Editor, he will receive contributions from members of the Association, something unheard of in the past, but for a few rare exceptions. E. S. H.

* * *

Open Letter from the Leigh Hunts

This is our last publication of the Wisconsin Architect. Over the years we have had fine relationships not alone with our advertisers, whom we wish to thank for their courtesies, but with the architectural profession throughout the country to whom we have sent the magazine free of charge, and who have written such fine letters of encouragement.

And so, in spite of the satisfaction of being relieved of the responsibility, it is with a feeling of loss that Mrs. Hunt and I say "Good-bye."

LEIGH HUNT, F.A.I.A.

Wisconsin Electric Power Company Sponsors Permanent Exhibit at Milwaukee Public Museum as Contribution in Celebration of Light's Diamond Jubilee; Light's TV Spectacle Oct. 24

DURING this year of 1954, starting on February 11, the 107th birthday anniversary of Thomas Alva Edison, ceremonies have been held throughout the country in connection with Light's Diamond Jubilee celebrating the 75th anniversary of the first practical incandescent lamp. It was on October 21, 1879, that the wizard inventor announced to the world his creation of this lamp.

JUBILEE TELEVISION PRODUCTION

As a climax to this anniversary celebration, Light's Diamond Jubilee Committee has arranged for a two-hour four-network television show to be produced by Hollywood's David O. Selznick the night of Sunday, October 24 from 8 to 10 o'clock. Helen Hayes tops the list of big-named stars to be seen on the million dollar production.

ELECTRIC COMPANY MUSEUM EXHIBIT

As its contribution to Light's Diamond Jubilee, the Wisconsin Electric Power Company sponsored and financed the exhibit "Let There Be Light", created by the staff of the Milwaukee Public Museum. A permanent exhibit, located on the first floor of the Museum, it traces the history of light from the torches of antiquity to the marvels of modern sources of illumination.

The formal opening of "Let There Be Light" took place on February 11 to coincide with the 107th birthday anniversary of Thomas Edison.

In brief dedicatory remarks, G. W. Van Derzee, president of The Electric Company, said, "We consider it a pleasure and a privilege to have had some part in making it possible for our museum to introduce a new exhibit such as this. We hope that in the days to come it will be of great interest and value to the citizens of this community. We also hope that other exhibits — which may be placed in our museum in the year, decades, and centuries ahead — may be able to dramatize as significant a period in the progress of civilization — as we see so well dramatized in 'Let There Be Light' ".

In outlining the story told by the exhibit, Eldon G. Wolff, Curator of History at the Museum, gives this explanation:

"This exhibit illustrates man's unending search for better and better illumination, and covers the story from ancient times up to the present.

"Primitive man adapted to his use natural materials. In addition to cooking fats, the stormy petrel, the candlefish, torches of bark, resins, and other natural combustibles found use as fuel for light.

"Ancient man in Greece and Rome produced a variety of forms of clay lamps, ranging from the simple pinched dish to the highly developed dripless variety. While household fats were burned, olive oil was preferred by people of means.

"During Medieval times lighting equipment reverted almost to the primitive. Outstanding examples of the best devices are those of a religious nature, pricket candlesticks and Jewish lamps being prominent.

"In Colonial America the same problems were again met which had been solved by the Greeks and Romans many centuries before, which solutions had been lost through the passage of years. The colonists, using sheet metal instead of clay, produced lamps which were in principle the same as the older forms.

"Following the period of colonization there came the industrial era in which lamps of considerable beauty were produced in factories instead of by local craftsmen. Candles were still popular and whale oil increased tremendously in importance. A new fuel, camphene, also was introduced, but did not survive for more than about twenty years. Its highly explosive vapors made it a dangerous fuel for a lamp.

"During the Victorian period there were additional developments in fuel and lamps. Lard oil increased in popularity because it was cheaper than whale oil. Kerosene rapidly became an outstanding fuel and was employed in improved burners and lamps. While it had been experimented with years before, illuminating gas came into its own during the Victorian period. It was first burned open and later within Welsbach mantles, producing a brilliant white light.

"Up to this point in the display, flame and fuel sources have been considered. Bridging the gap between pre-electric lighting devices and those which employ electricity, a physics display is found. Here light is discussed, defining it and showing its measurements in lumens. A number of examples of lumen values are illustrated, such as sunlight, partial shade, inside light, and the like. The lumen or light-intensity values of several lamps are also shown.

"While numerous investigators experimented with electric lighting previous to Thomas Edison, it was he who first produced a practical incandescent light. This occurred on October 21, 1879. Following this success there developed many improvements in filaments, bases, vacuum development, and gas filling. Diffusing and reflecting techniques have also been developed. Today an amazing variety of incandescent lamps is available for special purposes.

"Aside from the incandescent lamps, discharge, or non-filament lights are also available. The carbon arc form found use early in this century for street lighting, and still is employed in special installations.

(Continued on Page 7)

Program
A.I.A. Regional Conference and Minnesota Society Annual Meeting

THURSDAY, OCTOBER 28, 1954:

10:00 A.M. to 8:00 P.M. — Registration — Mezzanine, Hotel Kahler

12:00 A.M. to 1:45 P.M. — Lunch (Ladies invited)
Guest Speaker: Frank Lloyd Wright

2:00 P.M. to 3:00 P.M. — Seminar: The Architect as the Co-ordinator

Moderator: Philip Will, Jr., Architect, F.A.I.A., Perkins and Will, Chicago

Panel: Brooks Cavin, Architect, A.I.A., Brooks Cavin, St. Paul

Panel: Herman Gutman, Architect, Project Coordinator, Victor Gruen, Asso., Inc., Los Angeles

Panel: Charles Wylie, Architect, Skidmore Owings & Merrill, Chicago

3:00 P.M. to 4:30 P.M. — Ladies Tea at Art Center

3:15 P.M. to 4:15 P.M. — Seminar: The Artists and Craftsmen

Moderator: Ralph Rapson, Architect Head, School of Architecture, Univ. of Minnesota

Panel: Warren T. Mosman, Art Consultant, Diagnostic Unit, Mayo Clinic

Panel: William Saltzman, Artist Head, Rochester Art Center

Panel: Angelo Testa, Designer, Angelo Testa and Company, Chicago

4:30 P.M. to 5:30 P.M. — Tour: Medical Science Building

5:30 P.M. to 6:30 P.M. — Tour: Mayo Clinic New Building

7:00 P.M. to 9:00 P.M. — Cocktails and Buffet Supper. Kahler-U Club (Ladies of course)
No Speaker

FRIDAY, OCTOBER 29, 1954:

8:30 A.M. to 12:30 P.M. — Registration

7:30 A.M. to 9:00 A.M. — Regional Council Breakfast for Chapter Presidents and Vice Presidents, Edgar H. Berners, F.A.I.A., presiding

9:00 A.M. to 10:00 A.M. — Seminar: Professional Engineering Consultants

Moderator: To be selected

Panel: Samuel R. Lewis, Mechanical Engineer, Samuel R. Lewis & Associates, Chicago

Panel: Vernon Lundquist, Mechanical Engineer, R. D. Thomas & Assoc., Inc.., Mpls.

Panel: Frank J. Kornacker, Structural Engr., Kornacker & Assoc., Inc., Chicago

10:15 A.M. to 11:30 A.M. — Seminar: Site Planning Consultants

Moderator: John Lindstrom, Architect, A.I.A., Magney, Tusler & Setter, Mpls.

Panel: A. C. Godward, Consulting Civil Engineer, Exec. Director, Mpls. Housing Authority

Panel: R. W. Law, Landscape Architect, Mpls., Partner Morrell & Nichols, Inc.

Panel: Talbot Jones, City Planner, Minneapolis Redevelopment Authority

12:00 A.M. to 2:00 P.M. — Luncheon

Speaker: Slade Schuster, Administrator of the Mayo Clinic

Topic: Mayo Clinic (Ladies invited)

1:30 P.M. to 3:30 P.M. — Ladies Style Show at Rochester G. & C. Club

2:00 P.M. to 3:00 P.M. — Seminar: Building Type Consultants

Moderator: Edgar H. Berners, Architect, F.A.I.A., Foeller, Schober, Berners, Safford & Jahn, Green Bay

Panel: To be selected

Panel: To be selected

Panel: To be selected

3:15 P.M. to 4:15 P.M. — Seminar: Product Consultants

Moderator: To be selected

Panel: To be selected

Panel: To be selected

Panel: To be selected

4:30 P.M. to 5:30 P.M. — Tour: Medical Science Building

5:30 P.M. to 6:30 P.M. — Tour: Mayo Clinic New Building

7:00 P.M. to 9:00 P.M. — Cocktails Sponsored by Producers' Council

8:00 P.M. to 1:00 A.M. — Dinner Dance — Rochester G & C Club.
No Speakers (The Big Party)

SATURDAY, OCTOBER 30, 1954:

7:45 A.M. to 9:15 A.M. — Board of Directors Breakfast Meeting,
Minnesota Society of Architects

9:00 A.M. to 12:00 A.M. — Annual Meeting Minnesota Society

9:00 A.M. — Breakfast, Ladies Auxiliary Annual Meeting, State of Minnesota.
Luncheon — as you wish

2:00 on — as arranged — Tours: Mayo Clinic, State Hospital, Franklin Heating Station
& Subways, City of Rochester

Architectural Exhibit for Rochester Conference

All architects are invited to submit exhibits of their work that can be displayed at the convention. Any type of building or structure can be submitted and there is no requirement that the structure has been erected.

The following requirements must be conformed with:

1. Displays must be mounted on 1/8 in. thick masonite or suitable hardboard one meter square (or approximately 40 in. x 40 in.).

2. Scale models may be submitted for exhibit.

3. An exhibit fee in the amount of $5.00 will be required for each panel or model. A check in the amount of $5.00 made payable to the Minnesota Society of Architects should accompany each panel and model. This fee will be returned if the panel or model is not exhibited.

4. The Committee for Exhibits reserves the right to reject any material that does not, in the opinion of this committee, measure up to the standard of quality that speaks well for the American Institute of Architects.

5. Exhibits will be judged by a panel of distinguished guest architects and awards for merit will be presented to whatever projects are considered by the judges to be outstanding.

6. Exhibit material may be sent by mail or express or personally delivered to the Committee for Exhibits, A.I.A. Convention, the Kahler Hotel, Rochester, Minnesota, prior to 10:00 A.M., Thursday, October 28.

   The Committee cannot accept the responsibility for the safeguarding of material while on exhibit during the convention and cannot accept the responsibility for returning the material to each architect. It is suggested that each architect take his material with him at the close of the convention or arrange to have someone do this for him.

7. Will you please mail the bottom of this page to the Committee and indicate thereon the number of panels and models you plan to submit for exhibit. This information will enable the Committee to determine the amount of space that will be required.

Committee for Exhibits

TO: Committee for Exhibits, A.I.A. Regional Convention
W-1391 First National Bank Building
Saint Paul 1, Minnesota

We plan to submit ..... panels and ..... models.

Architect .....

Address .....

.....

(Continued from Page 3)

"Mercury-arc lamps have also been developed to a high degree of efficiency, many forms and sizes being produced.

"The currently employed fluorescent tubes are illustrated by a variety of examples, and demonstrated by one 'sectioned' specimen. The inner glow which is accomplished by the discharge of electricity through gas and mercury vapor in itself develops a weak light. However, this glow affects the phosphorescent coating on the glass within the tube and thus the bright light is obtained. The effect of several varieties of these tubes on colors is graphically illustrated in a special display where cloth samples are shown as illuminated by such tubes.

"The phosphorescent effect of ultra-violet or so-called 'black light' is demonstrated, using minerals of several varieties. Under normal light the specimens are not attractive, but under the rays of the black light they glow with brilliant colors.

"While it still is considered a laboratory experiment, panel light is displayed as the most recent development. This is a cold light which may some day be used for shadowless illumination."

Drop in at the Museum to see this exhibit.

THE JUBILEE

Towards publicizing the Jubilee, Light's Diamond Jubilee Committee, New York, has assembled the very comprehensive "Fact Book" designed to "furnish general information about electrical progress." It contains a series of short, self-contained articles, each dealing with a phase of electrical progress.

The following first article explains the reason for the Jubilee.

Light's Diamond Jubilee celebrates the 75th anniversary of the first practical incandescent lamp, the electrical progress of the past, and its promise for the future.

With this invention, Thomas A. Edison made practical the mass use of electricity, started a completely new industry and made a lasting contribution to the social and economic development of America and the world.

Electricity was known in Edison's day. During the 19th Century especially it had been studied and applied to various tasks. Volta had developed the battery. Faraday had demonstrated the dynamo. Morse had applied electricity to the telegraph and Bell had applied it to the telephone.

The principle of the arc light had been discovered and was being applied in limited installations. An incandescent lamp had even been dmonstrated in the laboratory. What, then, was Edison's contribution?

It was a fundamental concept — practicability.

Edison set out to apply the existing knowledge of electricity to one problem, that of providing electric light on a basis that would be commercially competitive with the gas lighting of his day. This meant that he must not only perfect the lamp itself but also devise a system for the generation and distribution of electricity to light that lamp in the many places where the people could use it.

He had hardly begun his work when he realized that this system could also provide a supply of power for the wheels of industry unequaled in versatility by any other source. Thus Edison set out to provide electric light and power for mass use.

When he started his experiments, Edison worked with a team of associates. Each of these had his own phase of the work to follow through to its end. Thus the group, working together under Edison's direction, accomplished in a few years what might have taken one individual several decades to complete.

The work of this group was supported by funds invested by people who believed in what Edison was trying to do and had confidence in his ability to do it. This development method, team work supported by investment, is essentially that used by industry today.

Lamps which early experiments indicated might be successful were discarded by Edison if they seemed too complicated, too expensive or of too short durability for practical use. Finally, on October 21, 1879, a lamp with a carbonized filament in a vacuum had burned for 40 hours and appeared able to burn much longer. This was a lamp that could be produced at a relatively low cost and could be used for a relatively long time.

Experiments on the distribution system were going on at the same time. These involved the development of a new generator, of insulated transmission wire, of voltage regulators and meters. They even included the design of fixtures, sockets and switches to make the lamp do the work of the gas jet.

On the night of December 31, 1879, in Menlo Park, Edison demonstrated the entire system to the world, and the Electrical Era was born with the new year.

Edison set up his own factory to make the new lamp, applying for the first time the principles of assembly line production. Mass production techniques were improved upon by others, with electricity furnishing power, and the resulting increased efficiency of production through the years has enabled us to create more goods with less labor, to have more leisure in which to enjoy the fruits of work.

On September 4, 1882, Edison began the operation of the Pearl Street Station in New York, the first central station for the large scale commercial generation and distribution of electricity. Others improved the techniques of generation and transmission until today there are few areas in the nation not within reach of electric service.

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Scrap Book of the Late Mr. Henry A. Foeller

By ELIZABETH SCOTT HUNT

THERE is no likelier place to come upon a treasure-trove than the office of a long-established architectural firm.

Perhaps they were looking for an old set of blueprints up there in the Green Bay offices of Foeller, Schober, Berners, Safford & Jahn. Perhaps, oddly enough, they were cleaning house — a rarity among architects. But find it, they did. The Treasure-Trove.

The "treasure" is a Scrap Book compiled by the late Mr. Henry A. Foeller, Green Bay Architect, and contains newspaper clippings regarding jobs which he had won and jobs which he had lost.

The earliest clipping, dated November 14, 1901, shows a sketch of the NEW CHILTON BANK, then under construction, designed by Mr. Foeller, and noting the intention "to erect a new hotel alongside the bank, on the site of the present Chilton House."

Incidentally, it is at the Chilton Hotel where so many meetings of the Northeastern Division of the Wisconsin Architects Association are held, the town being the central gathering point for the Division members.

What is most interesting about the clippings, is the cost given for each of these early structures. What has happened to the dollar in half a century, is almost beyond belief.

There is a church done by Mr. Foeller in Marinette in 1902. The building is 52 x 105 feet with "a graceful tower 130 feet high." The basement and chapel of solid brick, the windows of stained glass. Heated with steam throughout. The interior of the church, frescoed. The entire cost in the neighborhood of $11,000.

Another clipping, dated January 27, 1903, pictures the Stevens Point Library Building, 80 x 70 feet planned by Mr. Foeller. The cut lines tell of the contracts having been let. "The building will use up the entire appropriation of $20,000 made by Mr. Carnegie and other resources will have to be drawn upon for the funds necessary to equip the interior and provide for a lawn and walks — the basement will be of stone while the super-structure will be of brick with cut stone and metal ornamentation. The building will have a slate roof surmounted with a dome."

There are twelve clippings concerning the controversy over who was to be the architect for the proposed new high school for the city of Oshkosh, the voting continually ending in deadlocks. According to one clipping, dated December 28, 1901, "Another chapter in the school board's serial story on how to avoid building a high school that the people want, as soon as they can get it, was written at a meeting last evening." But finally it was settled, January 3, 1902, the contract being awarded to Van Ryn & deGelleke, Milwaukee Architects, Mr. Van Ryn explaining that "the new building will cover 19,128 square feet and will cost about $60,000."

Mr. Foeller neglected his scrap book for several years until 1910 when he pasted a clipping on "The New Forest County Jail and Sheriff's Residence, which will cost when completed and furnished, $25,000." The architects were Foeller & Schober, Mr. Max W. Schober having become his partner. After 1910, only articles from architectural magazines were inserted, but the reading matter as interesting and timely as it was then.

Years passed and the firm became Foeller, Schober & Berners, (Edgar H. Berners), and finally assumed the name it now bears, Foeller, Schober, Berners, Safford and Jahn.

Mr. Foeller passed away in 1938. Mr. Schober has retired but his name still plays an active part in the person of the firm member, Leonard M. Schober, his son.

Both Mr. Foeller and Mr. Schober were members of the former State Association of Wisconsin Architects and the Wisconsin Chapter of The American Institute of Architects. Mr. Schober is an Emeritus member of the Wisconsin Architects Association.

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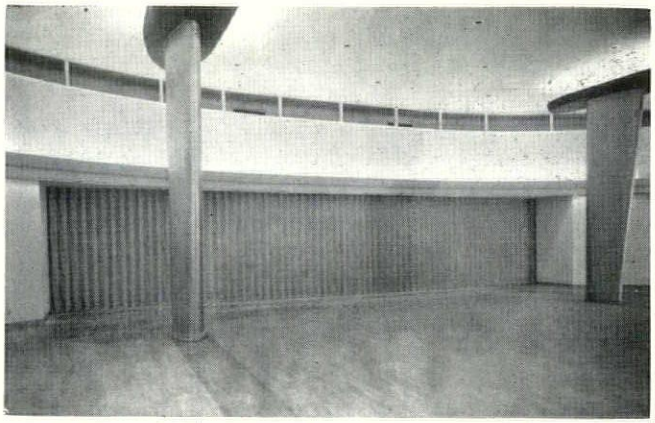

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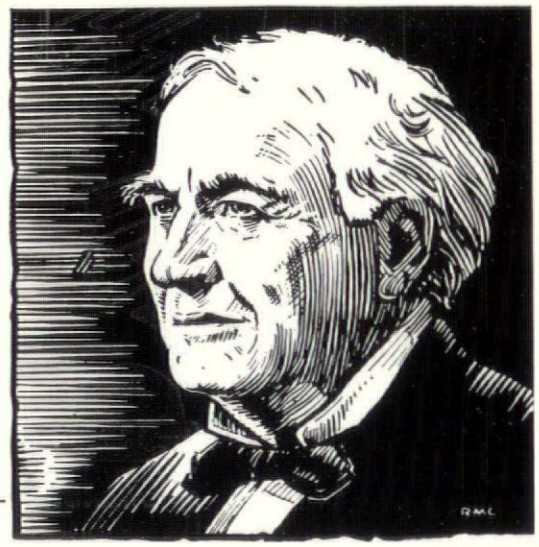

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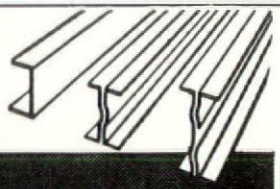

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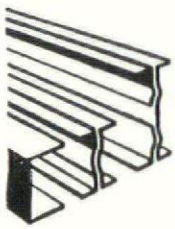

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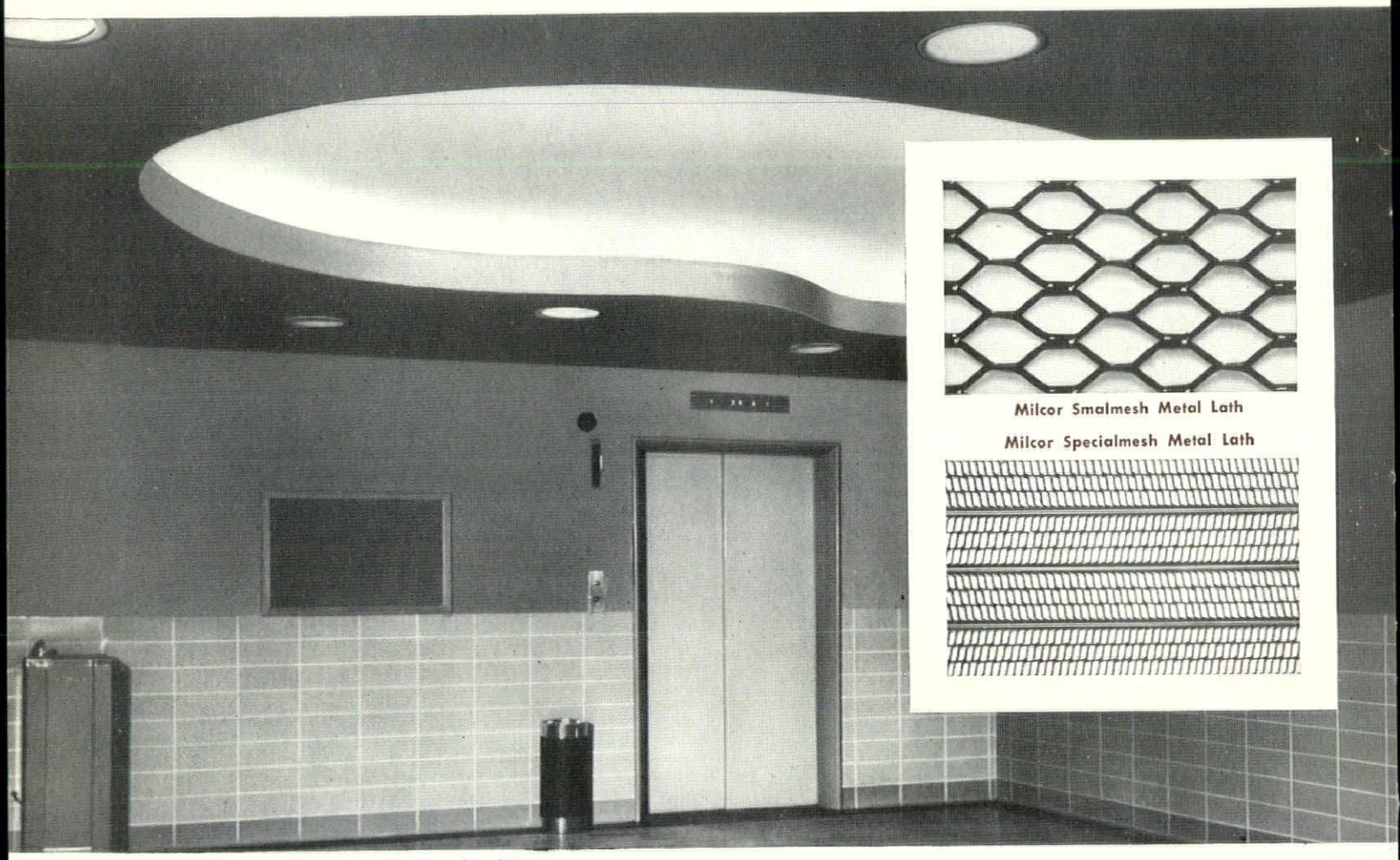
MILCOR* Metal Lath and Plaster

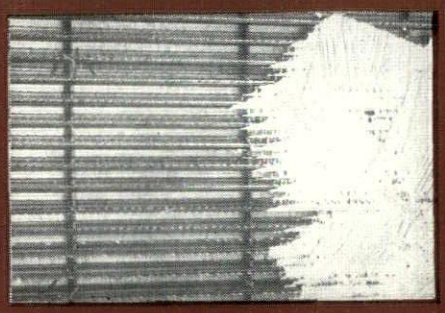
provide the advantages of fire-safety, permanence, lasting beauty



Milcor Smalmesh Metal Lath

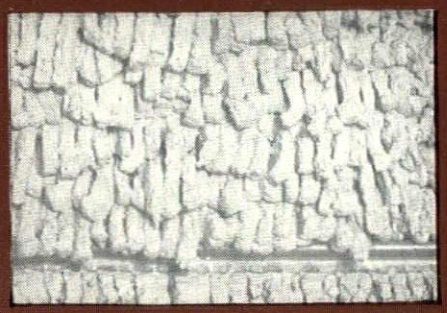
Milcor Specialmesh Metal Lath

Misericordia Hospital, Milwaukee, Wis.



Above: The scratch coat is forced through Milcor Metal Lath so that it is keyed on both sides of the steel reinforcing.

Below: Note how the back surface of plaster on Milcor Metal Lath becomes permanently bonded to the steel.



Steel-reinforced plaster faithfully expresses your conception of form

Today, there's a renewed appreciation of plaster interiors — and an increased demand for them.

On the drafting board, Milcor Metal Lath and plaster give you unlimited freedom to develop structural forms and shapes.

On the job, Milcor Metal Lath and plaster provide maximum rigidity with light weight. The whole wall and ceiling is held together in one fire-resistant, monolithic slab, free from warping and shrinking tendencies.

That's why so many architects specify Milcor Metal Lath and plaster to give home and building owners the finest wall surface there is, *plaster on a network of steel* — especially where plans call for enclosed heating, ventilating, or air conditioning equipment, or for indirect lighting.

Consult the Milcor catalog in Sweet's for planning help.

Metal Lath for strength—Plaster for beauty

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